INFINITY 1

summer of 1970

THIS ISSUE DEDICATED TO:

Bill Gaines, Frank Frazetta, Reed Crandall, Berni Wrightson, Jack Kirby, Bill, Richard, Gary, Robert, Jim Warren, Galactus, Hal Foster, Jim Steranko, Jerry Weist, Rich Hauser, Wally Wood, Robert Crumb, Al Williamson, EC, Stan Lee John Fantucchio, John Adkins Richardson, Marie Severin, 2001: A Space Odyssey, Robert Howard, Russ Manning, Dan Adkins Al Feldstein, and all of organized fandom.....

WE THANK THEE ALL!

BEST WISHES—
JACK KIRBY—'69

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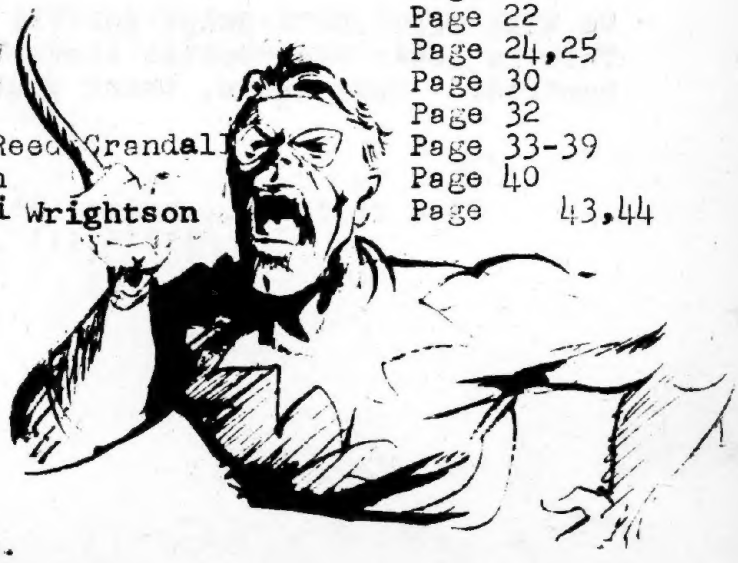

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FROM THE DESK OF THE EDITOR;

Well here we are! Infinity One has finally made its way to your doorsteps of your humble homes. Before you begin reading the fine pages, of Infinity One, we would like to extend a warm thank you to the men and women who made this issue possible. So a wonderful thanks to Jack Kirby, Hal Foster, Marie Severin, Russ Manning, John Adkins Richardson Gary Berman, Adam Malin, and Richard Anders. And of course a special thank you to Berni Wrightson, this issues guest artist.

Also, we must include the names of Jim Warren and Bill Gaines for the fine provacative interviews they have given us. We hope you enjoy the talks to the extent that we enjoyed getting them. In the future, we hope to get more such interviews from the best in fandom.

We are in desperate need of quality articles, features, and art for future issues. We would be glad to print your work, if it is good!!!! Send all contributions to us, and, of course, all work becomes the property of Infinity and its editors. We are willing to pay for professional artwork, unpublished, although we would appredíate contributions

SPEAK UP! Yup, we want to hear from you, the reader. Please send in letters and comments. We need em all. Anyone who sends in an abundance of work that reaches print in our pages will recieve a free copy of that issue as well as advertising space, the size determined by us. Just send in your name and address and who knows!

SEND US YOUR TIRED YOUR POOR, and your ads! See inside the issue for more details on the advertising rates. An awaiting market in fandom will be viewing your advertisement in Infinity for low prices.

WE WILL DISTRIBUTE READY SHEETS! at the price of $4.00 per hundred!!! This is lower than postal cost, but please limit your amount to nine hundred! Once again, thank you!

IF ISSUE ONE IS A **SUCCESS**.... we will continue to advertise in the Rocket Blast Comic Collector and perhaps, other fine quality fanazines. We may also have a full color cover next issue and increase our print run to over one thousand! In the future we hope to cover all the comic conventions in the city of New York, and many do take place in this city. If possible we will take photos of the happenings at these conventions. We aren't going to produce a fine quality fanazine without the sincere help of all comic fans in fandom and of course all the artists. We are now in the proces of contacting many professional artists so look for more famous names in upcoming issues of Infinity.

COMING UP SHORTLY ..... the New York Comic Convention at the Statler -Hilton in Manhattan, New York City. We are hoping to get many new subscribers at the convention as well as buy and sell comics to the hundreds of fans who attend over the three days the convention is held. So all fans who are planning to be at the con vention look for Berma Comics Company and of course the editors,of your favorite fine-quality fanazine---"INFINITY"

WE ARE LOOKING FOR ..... small mini-articles to appear in " The World of Comics, Fanazines, Fandom, and Other related Items. Just send in your contributions. We also need letters for a letter column and your opinions on the latest fanazines to go in the Fanazine Rating Article. Send in your opinions and ideas and we will try to put them to constructive use.

WE RECENTLY ATTENDED..... The Luna Convention at the Hotel McAlpin next to Madison Square Garden in Manhattan. Although it pertained mainly to the field of science fiction and science fiction books and comic items there were comics on other topics and subjects as well. One of the guests who attended was the famous Science fiction writer Isaac Asimov. A lot of dealers who are widely known were ther selling comics. Included was Passaic Book Company, one of the largest and most popular of dealers in the country.We also spoke to Berni Wrightson, whose art is featured in Infinity 1 Mr. Wrightson was showing his artwork to all the fans at the Luna Convention.

Keep with Infinity! It was a long time coming.....but it will stay in fandom for a long, long time. !!!!!!!!!

COCKRUM

BILL GAINES

And now, heres an interview with a man who's won the hearts of many a comic fan. Heres a man who has created a legend which existed only a short time ago, a legend which will live forever within the souls of all who have come to know the name of E.C.

Adam: Could you start by telling some of the newer fans when the EC old trend began?
Bill: Oh, I think it was around 1945, with the Tiny-Tot series.
Adam: What brought about the idea to start the new trend?
Bill: It started around 1950, for reasons I'll explain later.
Adam: Fine. Tell us, why was Dr. Wertham against the comics so much during the period of EC? Was it for any personal reasons that he was so much against you?
Bill: No, there was nothing personal involved. He believed that the horror, science, and crime comics were turning children, like any sort of kid, into a juvenile delinquent.
Adam: Did you feel at all guilty, because of this?
Bill: No, not really.
Adam: Okay. Tell me, where are all those pages of original EC being stored?(referring to the oodles of original art he has)
Bill: In a large vault in a New York Warehouse.
Adam: How much did you pay your artists per page for the artwork?
Bill: I think the highest we ever payed per page was 41 dollars.
Adam: And the covers?
Bill: They went as high as 60 dollars.
Adam: Which type of comics made the most money? I think it was only the horrors that made a lot of money.
Bill: That's right.
Adam: Why did you continue publishing the science fiction comics if they were losing the most money?
Bill: Cause we liked them the best!(Ed. note- I agree!)
Adam: Which artists did you start on the road to success?
Bill: Nome, really. When we got the artists they were already fairly adjusted to comic book work. Of course during the timeoften we would be the ones credited for making famous certain of our artists, like Reed Crandall and Johnny Craig.
Adam: What about Graham Ingels (Ghastly)?
Bill: No, he was already an old timer with comics.
Adam: And Bernie Krigstien?
Bill: Well, he did gain considerable fame from EC. Right now I know he is working with the fine arts. He doesn't need the comics.
Adam: Do you think that EC was what caused the start of fandom?
Bill: Probably not. There was always a comic fandom. Superman was a good example of the fact that there were fanzines around even at the very beginning of comic's history.
Adam: Do you think you could have published any comics without that first comics code's permission?
Bill: We tried to, but we lost so much money that we had to join up with the association.
Adam: And?

continued

Bill: We still lost so much money that we had to go out of business.
Adam: Which code did you join- the first, second, or todays?
Bill: We had joined the second one.
Adam: TE(Tell Everybody!) how many picto fictions did you print, all together?
Bill: We made a total of.....I think, 9.
Adam: Why did you stop publishing all of your magazines except Mad?
Bill: Unfortunately, they were costing too much money. Mad, however, is doing very well. As of yet(Anticipating my next question) I have no plans for bringing back any other EC's. However, we do have plans to make a beautiful hardcover book reprinting several EC horror stories in color!!
YOU HEARD IT HERE FIRST, FELLOW EC FAN*ATICS!!!
ADam: When is it coming out?
Bill: Not for another year.
Adam: Alright. Can you tell us what the modern circulation of Mad is at the present time?
Bill: About 2 million.

Adam: Will you tell us what companies were subsidiaries of EC?
Bill: There were 4-EC, LL, IC, and Tiny Tot.
Adam: What was LL?
Bill: Land of the Lost.
Adam: And IC was international comics and Tiny Tot more or less the-animal fables.
Bill: Right.
Adam: Where do you keep the twelve copies(HOO*HAH) of every EC comic of the new trend?
Bill: In my house.
Adam: Could you tell us why an issue of Shock Illustrated , #3, has become such a **rarity**
Bill: Surely. We printed 250 thousand of them- we had 250 thousand--covers and 250 thousand insides, but they weren't bound. Unfortunately, we had no more money left- not even enough to machine bind them. So we had to throw them away- 250 thousand magazines were destroyed, except for one hundred of them. I planned to keep them just to put on file. So, I had them hand binded. Right now, I have about a dozen of them.
Adam: Yum-Yum! Anyway, is there any chance of getting any EC artists to do any work in Mad? What about Frazetta?
Bill: Well Frank is too busy doing other things. Wally Wood used to do work for Mad, but that was a long time ago and he doesn't,- I think, want to come back.
Adam: What about Joe Orlando?
Bill: Oh, Joe worked for us a long time ago. Right now he is over at National Periodicals. He's doing very nicely up there.
Adam: Right. Could you tell us what the highest circulation EC's are and how high they went?
Bill: They were the horror comics, and the highest they ever went in circulation was about 400 thousand.
Adam: How about a small personal sketch of yourself?
Bill: Well, I was born in New York in 1922. I was studying to be one chemistry teacher. At the time, my father was publishing these Comics- you know, the EC old trend. He also discovered Superman, and printed it. Then, he was killed in an accident. So, I took over for him.

continued

Adam: And that started the new trend?
Bill: Yes.
Adam: What were your favorite EC stories?
Bill: They were all my favorites! Al (Feldstein) and I wrote most of them, so we liked them all.
Adam: Were all your covers done in ink?
Bill: Yes, except for the Picto-Fiction.
Adam: Well, I guess that about wraps things up. Thanks for the interview, Mr. Gaines.
Bill: **You're welcome!**

So ended our interview with Bill Gaines. To all involved, we thank Bill for spending so much time in the interests of fandom.

L O N G L I V E E . C . !

COMICS QUOTIENT?

QUIZ NUMBER ONE!

Well, here it is. Our first comic quiz stands proudly before you. It is one of the most ambitious projects undertaken by the zine; a truth is that it took almost 3 months to compile. There will be questions pertaining to all parts of fandom, and we hope you will enjoy it. So, good luck! You'll need it!

TRUE OR FALSE

1. "Yellow Journalism" refers to the writings of such men as R. F. Outcalt, in his early 20TH century strip, The Yellow Kid

2. In 1968, the winner of the cover of the year as chosen by the Alley Awards, was Fantastic Four 74.

3. The artist-writer team of Saunders and Overgard do the comic strip Mary Worth.

4. The only Marvel comic that has never changed artists is The Avengers.

5. EC stands for Entertaining Comics, a sub division of National Periodicals.

6. On the radio, Matt Crowley played both Buck Rogers and Dick Tracy.

7. Jim Steranko was first seen in the pages of Marvel Comics.

8. Bud Collier was the voice of both Superman and Clark Kent.

9. The movie "2001; A Space Oddysey" was based on a story by Arthur Clarke

10. Hal Roach was the great director associated with the Three Stooges.

MULTIPLE CHOICE

1. The radio show not adapted from a Chicago Tribune comic strip was a) Little Orpan Annie b) Buck Rogers c) Dick Tracy d) Terry and the Pirates

2. The first interview with John Fantucchio in fandom was published in a) Squa Tront b) The Collector c) Capt

continued------

George's Whizzbang d) Electra Fanazine

3. The aftist that signed his name Ghastly was actually named which of the following (he worked for EC) a) Graham Kerr b) Graham Ingels c) Graham Cracker d) Billy Graham

4. The television star on "Rowan and Martins Laugn-In who is a comic collector is a) Gary Owens b) Ruth Buzzi c) Arte Johnson d) Morgo the friendly Drelb

5. Berni Wrightson is currently doing work for the DC publication called a) Superman b) Adventure c) House of Mystery d) Shield

6

Fill Ins

1) The artist that draws Prince Valiant and used to draw Tarzan is **********

2) The author of the radio shows The Adventures of Superman and Buck Rogers in the twenty-fifth century is (was) **********

3) Galactus comes from the long perished planet **********

4) The character in comics which had a completely covered face consisting of only two openings for his eyes was **********

5) There were ***** science fiction comics published by EC

6) The most tragedies struck the Legionaire ********* in Adventure.

7) The voice charecterizations of almost all the Warner Brothers cartoons are done by **********

8) The DC herionne Supergirl was **** years old when she left her planet and landed on Earth.

9) There are ******* types of Kryptonite.

10) The trademark letters DC stand for ******** **********

QUESTIONS

1) Who is the author of the great Radio Heroes ?

2) Who is the inker in Fantastic Four number 21 ?

3) When is Alfred E. Neumans birthday?

4) Name three Mad artists.

5) What is Stan Lee's real name ?

ANSWERS

TRUE OR FALSE 1-True, 2-False,the best cover was Shield 6, 3-False the strip is Steve Roper, 4-False the Fantastic Four, 5-False it is not a sub division, 6-True, 7-False his artwork appeared in Harvey comics, 8-True, 10- False Laurel and Hardy or The Little Rascals.

MULTIPLE CHOICE 1-b, 2-b, 3-b, 4-a, 5-c

FILL INS 1-Hal Foster, 2-Jack Johnstone, 3-Taa, 4-Spiderman, 5-3, 6-Lighting Lad, 7-Mel Blanc, 8-15, 9-five, 10-Detective Comics

QUESTIONS 1-Jim Harmon, 2-Chic Stone, 3-April Fool's Day, 4-Mort Drucker, Al Jaffee, Sergio Aragones, Don Martin, Angelo Torres, Dave Berg, and others suitable for this questions. 5-Stanley Leiber

HOW DID you DO?

1-5********** Go back to Yancy Street
6-10********** Come on, you're better 'an that
11-20********* You're getting there
21-25******** Boy, not bad!
26-27******** A Genius in this field!
28 ******** Fantastic,
29 ******** WOW!!!!!!!!!!!!!WOW!!!!!!!!!!!!WOW!!!!!!!!!
30 ******** Honesty is the best policy.

Next issue be ready for more perplexing posers in Infinity Two. Start the ball rollin' and study for this upcoming quiz. All questions pertain to the field of comic, comic art, radio, Television, movies, etc. By the way, readers can send in their questions for use in this column. Please include the answers, because we may not know them!!!!! Once again, thanks and see you in "Comics Qoutient" next issue!

HORROR

DC AND MARVEL

It is obvious that National Comics have evolved into a new breed of comics that will be of future enjoyment of all true comic fans. It is only recently that DC has has embarked on a new type of horror comic, one which displays the artwork of such pros as Berni Wrightson, (whose art is featured in this issue) Wallace Wood, Al Williamson, Neal Adams, and other equally well known artists.
The first of their magazines to embark on the road to success as far as art is concerned was House of Mystery. This magazine displayed the first art work by Berni Wrightson ever seen in comics. Al Williamson did one of his greatest art achievements in House of Mystery 185. Another new DC comic is Nightmaster drawn by Berni Wrightson. This has been discontinued, unfortunately. Needless to say, Tales of the Unexpected has also showcased the talents of many professional artists including Vince Collets. These new horror stories are reshaping the comic industry

Marvel comics group has also embarked on the horror comic industry. They have showcased the artistic talents of Barry Smith, Jim Steranko, Wally Wood, Gene Colan, and many others. Tower of Shadows One was an epic issue displaying one of the greatest horror stories ever-"At the Stroke of Midnight" by James Steranko. However, in comparing Marvel to DC one must realize the drastic difference in scripting brought about mainly by Joe Orlando new position in DC. Marvel's two new books are Tower of Shadows and Chambers of Darkness. Another addition, more recent, is Where Monsters Dwell. Where Monsters Dwell unlike the other two consist of reprints of Horror type stories from the past. Some of these stories have been drawn by Reed Crandall, Jack Kirby. After the first issue of Tower of Shadows, the artwork lagged, but there is new hope, found in Wally Wood.

Stan Lee, the editor of Marvel Comics said that Marvel could not start horror books wothout DC paving the way. At this time we feel DC has done a marvelous job in being the innovator of bringing horror to the comic book.

FANAZINES

Well here we are again with another Infinity feature. Every issue will have a fairly large fanazine rating page(s). We are sorry if the fanazines are not completely up to date, but you realize that after the time it takes to print our magazine, they may get a little old. We hope to have a list of the finest fanazines sold as well as, some of the poorly constructed and less popular ones. And of course, we will keep you informed on which fanazines are worth the money and which are not. This issue we are focusing on well advertised publications. To give you a little better idea on how we consider a fanazine, here are what are ratings:

1. Use for paper training the dog.
2. Suitable for bagging or wrapping fish.
3. A fool and his money are soon departed.
4. Well, Not too bad.
5. Shows promise to all collectors
6. Not bad at all
7. A good zine, worth the money it costs
8. Make sure you get this publication
9. Fantastic, a top notch fanazine, extremely good.
10. A supreme achievement, a must for every serious collector.

Rocket's Blast Comic Collector (RBCC) number 69. The cover of this issue of RBCC is by Robert Kline. The effect of being published each six weeks has obviously not detterred G.B. Love from producing the finest adzine on the market, today. This issue is eighty pages long, printed photo-offset technique, and costs about 75¢ (Less on subscription basis). Articles are by Rich Hauser, editor of Spa-Fon, and art work is by Don Newton, and as mentioned before Robert Kline. Of common knowledge to fans everywhere the RBCC is the best known fanazine adzine in the country devoted solely to the field of comics.RATING: 8

Witzend number one An early issue known for a long time and which has become very famous. This great issue had artwork by Wally Wood, Al Williamson and F r a n k Frazetta and others and will long be remembered. This issue sells for as much as ten dollars today but it originally sold for only one dollar. Still, as always a great collectors item. The cover was a collage of various pieces of art.RATING 9

Comicazi number one, 1969, published by Robert Napier. At first look this appears to be one of the finest fanazines on the market. But in truth it really has very little original art to be enjoyed as it completely a reproduction fanazine. It has reprints of few wortwhile items such as Prince Valiant Strips, cuts from Warren Publications and Frank Frazetta's Famous Funnies. However beyound this there is very little extra art. It host a few pictures by Jaunillo, that are hardly up to par with Frazetta. Its one good feature is an interview with

James Bema, cover illustrator for The Doc Savage Paperback series. It alone makes this magazine above the crud level. RATING : 5

ALTER EGO TEN, cover by Marie Severin, and Gil Kane, Roy Thomas a writer at Marvel, is the editor. Interior artwork is mostly reproduced but there are certain good pieces of original artwork by Wallace Wood, Marie Severin, and Gil Kane. Outside of that there is a provacative interview with Gil Kane, which is more than ten pages long. There is an article and reproductions on Tor. Finally there is a satire on the Paul McCartney death? called Jim Steranko is alive and living with Paul McCartney. Forty two pages, photo offset, Cost one dollar and fifty cents. RATINGS: 7

JOHNNY COMET number one, published by Edwin April, fifty six pages color cover, photo offset. This is a reprint issue of Johnny Comet by Frank Frazetta. Its cost is extremely high, five dollars,although it is a fine buy for all fans of this fine artist.RATINGS 9

ANOMALY TWO published by Jan Strnad. The cover is by Robert Kline as well as some interior artwork,by him. Also featured is artwork by Kenneth Smith and Richard Corben. Unfortunately this issue does not come up to par with the first very fine issue. About fifty pages, photo offset, and cardboard cover. Strnad comes through with the issues good feature- Tales Of Suicide World. RATING 6

GRAPHIC SHOWCASE two This is a good example of how a fanazine sells itself on one strip, namely a seven page strip by Berni Wrightson, called Uncle Bill's Barrel, it is one of the best he's done. Without this this fanazine would be sorely lacking in the essentials a good fanazine needs. Cover is by Kaluta, also a fine job. Interior artwork is by Steve Hickman, Mike Kaluta, Jim Traylor, and Mike Cody. Printed photo offset on heavy paper.RATING: 9 for Berni Wrightson fans and 3 for all others.

ROCKETS BLAST SPECIAL 7 published by G. B. Love. This issue is a supriser in the fact that it is only 8 pages long. All the inside art is reproduction, and the IBM typing hardly makes up for the issues size. It hosts a color cover by John Fantucchio, and a back cover by Buddy Saunders. Not worth 75 cents even for EC fans. It is not recommended, and of course is no good for non ECers. RATING is a 5 for EC fans, and a 2 for all other fans. Bleh.

SQUA TRONT 3 published by Jerry Weist 72 pages, photo offset. A color front cover by Al Feldstein and a color back cover by Reed Crandell. This is the greatest fanzine of them all and it is well worth the price. Art in the interior is by Reed Crandell, Frank Frazetta, George Evans, and many others. This is the culmination of all effort ever made in fandom and heartily deserves a RATING OF 10.

GOSH WOW! 3 published by Robert Shoenfield . 34 Pages in the issue; all offset and a color cover by Berni Wrightson. It certainly sounds better than some other fanzines, and interior art by Tom Sutton and George Mertzer helps make this issue fairly acceptable

as long as you like Hertzers art, which dominates the issue. A report on the 68 Scarp Con. Oh, well... RATING: 6

CAPTAIN GEORGES COMIC WORLD 15 published by George Henderson. Most of the comic fans in fandom know of this fine publication. It is a tabloid magazine, and this issue is a 32 page folio of Frazetta gals, semi nude. It is a fine collection of vintage Fritz, and a fine addition to any collection. RATING: 9 for Fritz and 5 for repr.

WITZEND 7 published by Bill Pearson. This, the latest issue of Witzend, is not lacking in good art, and has such talent as Vaughn Bode Steve Ditko, Roger Brand, Berni Wrightson, Gray Morrow, and Kenneth Smith. Articles are scarce, and all art is what makes Witz so famous. It is photo offset, 44 pages. and slick. Well worth the price,, of 1.50(just went up from 1$) RATING: 8

SPA FON #5 BY Rich Hauser. 84 pages, offset, and a color cover by-Frank Frazetta Back cover by Berni Wrightson. What can we say? It is as good as Squa Tront, and why not? It features two interviews, one with Jim Steranko, and the other with Bill Gaines. It features art by all the pros- Steranko, Frazetta, Krenkel, Kaluta, and a host of others. A real bargain for two bucks, it is already sold out. A well worthwile superzine, our RATING: 10!

NEXT ISSUE;

Although it may seem impossible , next issue will surpass this epic number one.(believe it or not) So far we have a beautiful oil painting by Jeff Jones for the front cover and a superb Mike Kaluta painting for the back cover. (one of his first published paintings.) Also we will have black and white illustrations by Berni Wrightson,Mike Kaluta,Wally Wood,Jeff Jones,Roy Krenkel,Frank Brunner and VERY possibly Frank Frazetta and Jim Steranko.

Next issue will be all art except for contents, dedication, etc.If anyone out there has any unpublished original art please contact us.

Next issue will cost more than this issue but as you can tell it will be well worth it.Please wait for an announcement until you order infinity 2.

Sincerely,
The Staff of Infinity

IT'S GALACTUS!

Yes, the one and only marvel super-super villain who won twenty nine votes in the alley awards in 68 for best villain from the comics. And, indeed, he is without a doubt quite a fellow! We here at Infinity had the pleasure of the first fandom interview-- anywhere-- with this provocative guy. So, without any further ado, let's meet Galactus!

INFINITY* We've heard rumors that you are fed up with the way Marvel has kicked you all over the place.
GALACTUS* Yes, that's true. I'm going over to National.
I.* But you can't do that! You're a **copyrighted** Marvel character
G.* Yeah, but do ya think Lee is gonna try and stop me?
I.* Well, good luck. I suppose the first thing they'll do is have you fight Superman.
G.* Ha. Thats a laugh! Who do you think destroyed Krypton to begin with?
I.* You?
G.* That's right. Man, I had one hell of an upset stomach after-- all that kryptonite. So, anyway, when I meet that runt, I'll, certainly put him in his place.
I.* Are you so sure?
G.* DO NOT PROVOKE THE WRATH OF GALACTUS!!
I.* Okay, I'm sorry. Dont go wild!
G.* What is your next question, you gnat?!
I.* Watch it, buddy! You aint got life insurance!
G.* I could annhialate you in a single-
I.* Hold it. HOLD IT! Let's calm down. Where does your power come from?
G.* After a good meal, I relax on the sofa for a while.
I.* What sofa?
G.* The Watcher's. I won it from him in a game of poker.
I.* Go ahead.
G.* While I am resting, my body is building up power. I don't really need to tell ya how long I have heart burn after an average five trillion ton course meal...
I.* In Thor 160, you met and fought Thor. In 161, he defeated you in a few minutes. Why?
G.* Bah, another example of Lee's anti climactic endings. But if- you think I'll let it happen again, you're nuts!
I.* Is there any differance with Infantino?
G.* Yeah, he won't talk ya ta death about armageddon or cosmic he likes the way Lee or Steranko do.
I.* Touche!
G.* If that's it, I'll go back to my work.
I.* Whats that?
G.* Having my next snack.
I.* What's on the menu?
G.* You are, dolt.
I.* Double-touche!!
G.* Gulp!

So ended our interview with Galactus. So, also, ended us!

THE WORLD OF COMICS, FANAZINES FANDOM AND OTHER RELATED ITEMS

JUST HOW MANY PEOPLE ARE THEIR IN ORGANIZED FANDOM?

This question is often pondered by fans and pros alike. As we look at the modern circulations of Mad, Warren, Marvel, and Dc comic books, we see that they run far into the millions. As a basis for an exciting topic(how many?), we first had to consult the comicollector fanzine adzine universally read in fandom, the RBCC. With all the amounts of comics and magazines bought every year, this fanzine has a little less than 2,500 subscribers. Including sample copies and other ways of reading it(friends may borrow it) we find the total circulation of it to be a modest 4,000. Then consider that another 1,500 fans no longer order RBCC, but are still active in fandom. And add a bit more to this, including foreign comic fans, plus ERB fans and another 1000 science fiction fans, and still more Robert Howard fans, and you get a number like about 15,000 people. But fandom was not an enterprise designed for such a conservative sum. Therefore, the solution is to advertise more in national publications, like comics. Alter Ego, RBCC, and Fantastic Fanzine, were the first to do this.

WATCH OUT BUD, HERE COMES THE CRUD!

Damn it, this is the one thing we take a very predjudiced opinion about. Even in a small market like fandom, you're bound to see a huge percentage of crudzines being offered for sale at prices that do not warrant their buying. A friend of ours recently bought every fanazine with a few exceptions. Suprisingly enough, almost one half of them were crud, even in the photo offset technique of printing. A number of them even had the audacity to charge prices that only high grade fanazines should charge. As a matter of fact, some of these were as short as eight pages, and were'nt worth a plugged nickel. At that price, there should have been as many as thirty pages. To top it all off, some of them were still being printed in ditto. These atrocious pieces of garbage were so unreadable that they looked something out of the Stone Age. Money is the object; if they had any of it in greater quantities, them, perhaps it would be reflected in the quality of their publications. Of course, not all ditto zines are bad.....classic examples of this are The Yancy Street Journal, and another example is, at one time, Fantastic Fanzine.

WANTED: MONEY. ANY PRICE PAID.,

Money is the root of a good quality piece of work. This follows in the world of fanazines. The printing cost, in photo offset, is immense, (as we at INFINITY) found out. With the page content of the fanazine being top quality work, the professional art costs alot of that magic money. Then, the zippo-tone printing alone costs alot of money because of all the headlines that must be made. And of value, money wise, is the advertising in the other publications. Full page ads are often used by the top of the crop of fanazines and at times more than one page is bought at a time.

TARZAN OF THE APES by Russ Manning

THE COMIC HISTORY OF TARZAN
article and sketches by Jonathan Victor

One of the most famous fiction heroes ever created was Tarzan of the apes. Tarzan was a creation of the great science fiction and adventure author, Edger Rice Burroughs. a brief account of Tarzan's early life follows;

Tarzan's parents were lord and lady Greystoke. They were marooned on the african coast as a result of a mutiny on board the ship they were on. They had managed to survive in this dangerous jungle, until the birth of a child. Shortly after this, lady Greystoke died of natural causes, and her husband was murdered by Kerchak, the king ape.

A young female in the tribe named Kala adopted the baby though, and named it"Tarzan" which in ape language literally means "whiteskin".

And so Tarzan grew to manhood, fighting tooth and nail with many other jungle denizens (and usually winning). He later on claimed his Greystoke inheritance and married Jane Porter.

This story TARZAN OF THE APES became an immediate success after its first appearance in 1914, and was followed by many other Tarzan stories (24 in all). 15 years later, in 1929, Tarzan first appeared on the newspaper comic page, and soon grew from a daily strip to a sunday page as well. The first real Tarzan artist was Rex Maxon, but after drawing the daily strip and the sunday page for a while, he decided it took up too much of his time, and gave the sunday page to Harold Foster (see inside back cover). In 1937 however, Foster left Tarzan to do a new strip called "Prince Valiant", and in his place appeared a young artist named Burne Hogarth.

Tarzan has also appeared in comic books most notably, Gold Key. Although Russ Manning, a sketch of whose appears on the preceeding page, used to do both Tarzan and Korak (son of Tarzan) comics, he now does only the sunday newspaper Tarzan strips. Dan Spiegle now does Korak comics, and John celardo does Tarzan. John Celardo did the newspaper strips before Manning.

As confusing as it may seem, Tarzan is and will remain the #1 hero of millions of people including myself.

KORAK
son of Tarzan

CREDITS

EDITORS GARY BERMAN, ADAM MALIN, RICHARD ANDERS

ARTISTS JACK KIRBY, BERNI WRIGHTSON, JOHN ADKINS RICHARDSON, MARIE SEVERIN, DAVE COCKRUM, RUSS MANNING, HAL FOSTER,

WRITERS ADAM MALIN, GARY BERMAN, RICHARD ANDERS, JON VICTOR,

LETTERERS GARY BERMAN, ADAM MALIN

INTERVIEWS RICHARD ANDERS, ADAM MALIN

KA ZAR

SPECULATOR

There's money in comics. And you can get in on the great amounts of money that is going to be made in the future. Just consider the early issues of Marvel Comics. The number one issues were printed less than ten years ago. Fantastic Four nember one draws up to twenty dollars in good condition, and at certain dealing places I've seen it run as high as twenty to thirty dollars. X-Men number one was published in the year of 1963 and its selling price uuns as high as five dollars. The list is almost endless---Daredevil One published in the year 1964 runs as high as 4.50 to 5.00. Considering that these comic books have increased in value as much as forty times and Fantastic Four number one has increased in value as much as 180 times, the increase is incredible. If somebody bought fifty copies of Fantastic Four one when it was first sold at 10¢ each, he would have spent only $5.00. If he had held on to all of them for just 8 or nine short years, and they are short, these comics would be worth in excess of ONE THOUSAND DOLLARS, since they would all be in newstand mint. If the man had doubled or tripled the amount he had spent in the beginning he would nave made twice or three times the amount. That was ten years ago, let's look at today. Marvel is now putting out several new superhero and horror type comics including Captain Marvel, Silver Surfer, SubMariner, Tower of Shadows, Iron Man, and many more. These issues can still be bought at face value in the RBCC and I have recently bought many at below 10¢ a piece. If each of these becomes a sucess, than it should follow that in ten years they should increase in value to tremendous costs. Silver Surfer One is already starting to move in value. I have seen it being sold for almost $1.00 and it is only two years since it was printed. So far we have only been talking about first issues, what about second, third and fourth issues of these magazines. Thes comics although not as much as the first issues will increase in value, as time progresses. It is all a matter of patience, and patience is a solemn virtue. Another factor is when to sell. If I had 50 or copies of FF number one, I would not sell them today, I would wait a few years and sell them at a greater premium. Or maybe, I would sell twenty of them and use that money to reinvest in another good market. And remember these would be in newstand mint a rare item in old first issues. Even if you do not possess large amounts of money to spend in comics it is still possible to conduct such an operation on a smaller basis. Keep gathering first issues, as many as you can, and hold on to them,

UNTIL THE NEXT TIME,
HAPPY SPECULATING!

HI, ADAM!
BEST WISHES—
JACK KIRBY -- '69

Jim warren

This interview with Jim Warren, the editor of Warren publications, was conducted in mid March by a member of our editorial staff, Richard Anders. At this time, we would like to extend our deep thanks to Mr. Warren, for the fine interview he has given to INFINITY.

QUEST. To start off with, could you give us a brief description of your early life?
Youre kidding, that would take about six hours.
QUEST. Well, as best as you can
ANSWER I was born July 23, 1930, a quarter to nine in the morning, in a slum area in South Philadelphia. The area I came from made the Dead End Kids look like the country club set.

QUEST. When did you first become interested in publishing monster magazines?
ANSWER. From the time I saw my first monster movie at the age of 8

QUEST. Do you recall the name of that movie?
Answer I don't remember. I was nervous during the movie because I had cut school, and a third grader usually does'nt do this, but I did.

QUEST. Did monster movies have a big influence on your life?
ANS. No, I never wanted to become a Monster magazine publisher.

QUEST. Who are your favorite artists?
ANS. Norman Rockwell, Zack Mosly, who used to do Smilin Jack, a great strip about airplanes.

QUEST. Do you remember Prince Valiant?
ANS. Yes, I liked the daily comic strips and used to spend 3 to four hours a day reading them.

QUEST. What were some of your favorite comic books?
ANS. Submariner, Superman, Batman, Human Torch

QUEST. What comic characters are your favorites?
ANS. Submariner, Daddy Warbucks...(I was a great fan of his)

QUEST. Do you remember the "Spirit" ?
ANS. Sure Will Eisner ranks number one in my book of all time greats. The "Spirit" was one of the greatest comic strips. I used to identify with him.

QUEST. Have you ever thought you'd like to see the Spirit revived?

ANS Revive the Spirit?. No, it can not be done. The Spirit is a product of the fôrties and the idea of a cat living in Wildwood Cemetery, and Comissioner Dolan doesn't fit now because a police comissioner of a major metropolitan city doesn't have the problems that Dolan did with organized crime. Theres no connection. You can't take a guy from one era and put him in another.

QUES Do you think that is the main reason why The Spirit was unsucessful in 1964, when it was revived for the first time?
ANS Yes, the reader of 1964, could not identify with The Spirit.

QUES What do you think of the artist of today, as opposed to those of the Golden Age?
ANS You can't compare oranges to apples.

QUES Have you ever thought of having some Wrightson work in any of your magazines?
ANS No, I have not; anyone who works for "Web of Horror" won't work here, and vice versa.

QUES Why?
ANS. Because Robert Sproul whos the publisher, is the kind of guy waits until someone else invests thousands of dollars determining if there is a market in something, and then just rides in. I call this theft. We're very honorable and we take great pride in our work. If you steal something that you can't be arrested for, that's the worst kind of theft. Recently I sent a letter out to all our writers and artists and pointed out our philosphy in a three page letter, and I said I understand that Web of Horror is paying higher rates for artists and writers, and I said of course they didn't set the market so they can afford to do this. It takes a lot of time to recoup the money we lost, and I said if you choose to cast your lot eith them, fine, but we can't make a contract with you. Of all the people we ever worked with only one defected.

QUES Who was that?
ANS Ken Dixon, who didn't have the guts to use his real name, so he wrote under a pen name. In my letter, I asked them to call me and give us their intentions one way or the other and there would be no hard feelings. Everyone said they would stay except (Ken) Dixon, who didn't bother to call and tried to pull a fast one. We found out anyway.

QUES Did you read EC comics?
ANS No, I didn't like them. the only thing I liked about them was the great talents of men like Kurtzman, but I didn't like the story line on allot of them because they were too far out and they were in bad taste. There's a thing called good taste and bad taste and the publisher or editor of a magazine instinc

tively knows what's good and what's bad taste. The rest of the world may not agree with his views but if it is his belief, let him do it. Some of the EC competition was in bad taste--outrageously bad taste. The story that I will never forget was probably one of the worst. The baseball game where first base was a man's arm, second base his head, third base his leg and so on, and so forth. It is difficult to make fun of a hunchback. The emphasis on blood and gore was treated so badly. The idea of blood and guts spilling out of someones stomach which is featured on so many covers of our competitors' magazines is in bad taste.

QUES Have you ever read "Weird" one of your competitors magazines?
ANS Yes, that's one of the magazines I was talking about.

QUES Do you think the comic code was a good thing
ANS I do not think the comic code was a good thing for the individual but it was a great thing for a publisher

QUES Could you explain that please?
ANS Well, without the code, the publishers would have gone out of business. I believe that a youngster with an impressionable mind formulates his own tastes. If I had a son, he would have had enough training and coaching from me, and be surrounded by enough good books, that by the time he got to be nine, ten, eleven he would reject the bad. The only reason the Code came into existence was to protect their stockholders and their profit. If the Comic Industry could have gotten away with what they had been selling and there was no public outcry, then they would have continued to publish anything that would sell. No one is concerned with the welfare of the child, they are only concerned with their own profit in the same way that General Motors does not care about bad cars until someone made them recall the cars, and each car they recalled cost them money. No one at a public corporation cares about anything but money until someone makes it hot for them. Corporations are for the most part concerned with sales and the hell with social consciousness when, even if it will kill somebody or ruin somebody. If it sells, it is made. At Warren Publishing Company we have social consciousness.

QUES Do you think any of the material in CREEPY and EERIE would pass the comic code?
ANS Very little of our material would pass the Code because we do not write with the code in mind.

QUES Do you think the code is to strict in general?
ANS We would never publish under a code set up and I'll never suoscribe to any censorship set up. I am my own censor and I'm a

continued on next page********

good one.

QUES.* Do you think that there might be public outcry similar to the one in the fifties which might result in a Magazine Code?

ANS. * Do you mean one that would affect Warren industries? No, not as long as I'm around!

QUES.* How about a comics code that would affect others in the magazine field?

ANS. * If there is an outcry in the seventies against the type of thing Jim Warren publishes, you can bet that Jim Warren will be president and number one leader in charge of crushing the opposition, and we're going to crush it with fact!

QUES.* Do you have any comments you'ld like to make about Dr. Fredrick Wertham?

ANS. * Yes. He publishes for money. I believe that man is irresponsible. Especially when it comes to intelligent social comment. I would love to debate Dr. Wertham at any given time.

QUES.* Do you collect any comics?

ANS. * Yes, most of them.

QUES.* What isyour favorite comic?

ANS. * Aside from the speeches of Spiro Agnew, my favorite comic strip is probably Charles Shultz's Peanuts. My favorite comic is a bad question. I buy them all because because it's my business. I get them all and I have no favorite.

QUES.* Have you been to every comic convention?

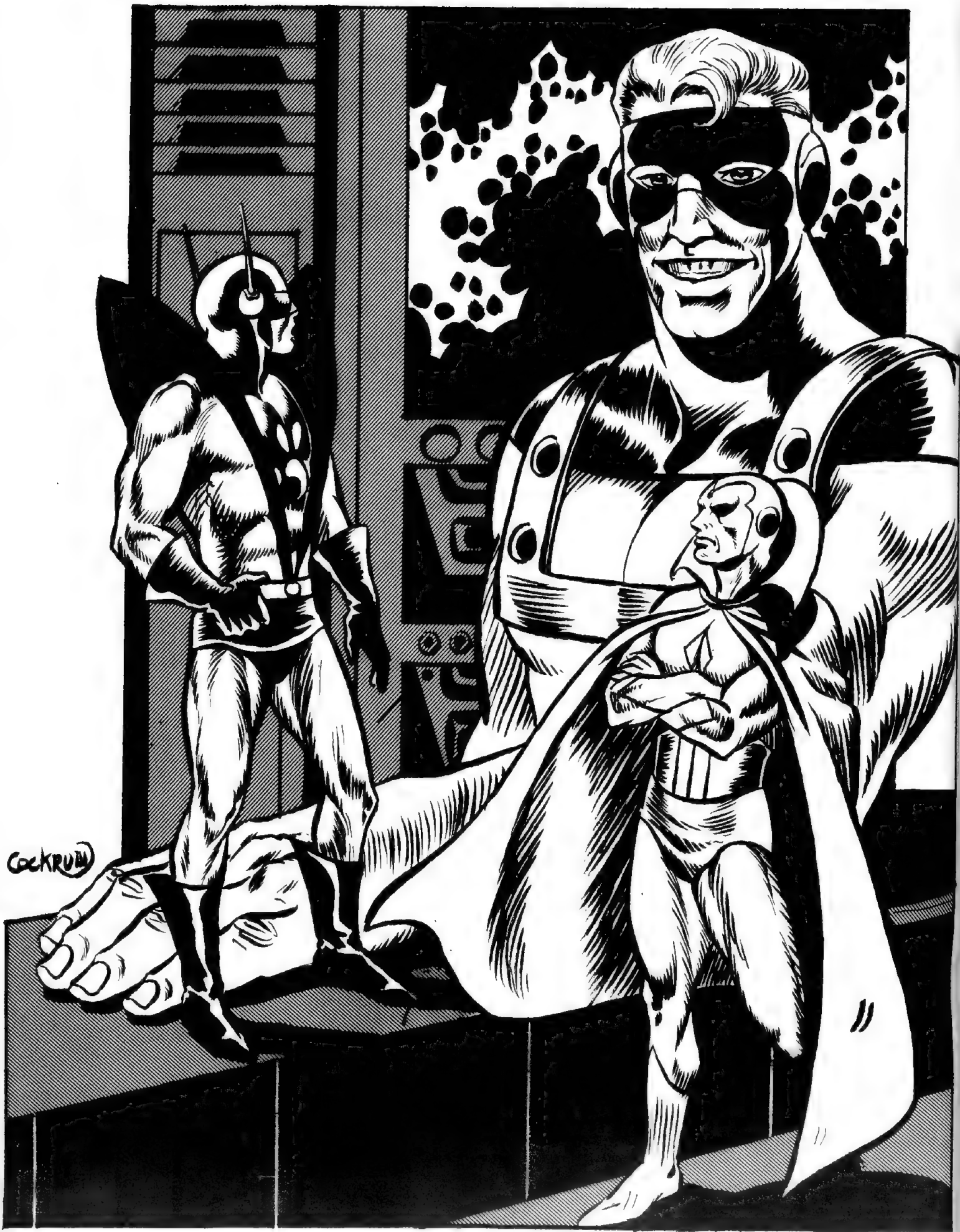
ANS. * No. In the early ones I was in a panel and said things against the Code. I wasn't invited back until last summer for the N.Y. Comic Con.(1969) It's a big kick having people ask for your autograph!

QUES.* Do you read any fanzines?

ANS. * I get most of them and read them all because I like to know what is happening in Fandom.

QUES. *What magazines do you publish?

ANS. * Famous Monsters of Filmland, Creepy, Eerie, Screen Thrills, Blazing Combat, and Vampirella. And we have two more titles coming out in the spring and summer of this year.


CockRum

QUES Could you tell us the name of them?
ANS I could but I won't, due to the highly competitive nature of this company. But they are both directed at the adult market.

QUES I read in Spa Fon 5 that you may print Talon by Jim Steranko?
ANS There is no truth to this statement.

QUES Will you be having more work by Adkins and Crandall?
ANS Adkins has some stories planned for us and we plan to write him up in a fan page in an issue or so. As for Crandall, he's my favorite artist. When we send him a story, he sometimes sends it in four months late, with a ten page letter telling why it is so late. We sometimes send him a telegram and he does'nt answer it because he is hunting. I kid him about it, and I only kid people I like. His art will be in CREEPY soon.

QUES What are your favorite stories that appeared in Creepy and Eerie?
ANS If I were to name three of my favorites they were all probably written by Archie Goodwin.

QUES Who is your favorite artist on the staff?
ANS That is a difficult question. It's like asking you what your favorite finger is. Each has a different function. You can not love any one less than another. They all function as a team. If they are good enough to work for us, then they're special.

QUES Do you have plans for any major change to come over any of your magazines in the next few years that you'd like to mention?
ANS Next question.

QUES In closing, do you have anything you'd like to add?
ANS No, except that I enjoyed the interview,

THE END

Once again we would like to thank Mr. Warren for allowing us time to conduct the interview that appears in Infinity One. In future issues we hope to keep in contact with Mr. Warren and ask him any more questions of interest to our readers.

WE NEED NEW SUBSCRIBERS!!! please tell all your friends and neighbors about INFINITY ONE. It is my sincere hope that they will enjoy issue one enough to purchase issue number two for the low price of $1.50!!!! So please, do us a favor, and keep the Infinity flame aglow!!!!!

Look for these great titles on your newstand. Vampirella relatively new hit the market in 1969, Creepy in 1962, and Eerie in the year of 1963. The editor- publisher of these fine-quality magazines is Mr. Jim Warren, and look for an interview with Mr. Warren preceding this page.

On the following seven pages is an EC story with artwork by the great Reed Crandall. Originally published by Fables Publishing Company in 1953 in the magazine "The Haunt of Fear". Entitled "The High Cost of Dying" notice the exceptional detail in the artwork typical of all EC publications The issue number of Haunt of Fear was number 21. An interview with Bill Gaines the publisher of EC comics in the past and presently Mad Magazine. In the future we hope to print more such strips if we can get permission from Mr. Gaines.!!!!!!! We hope you enjoy the story-see you on the other side of this reprint EC story!

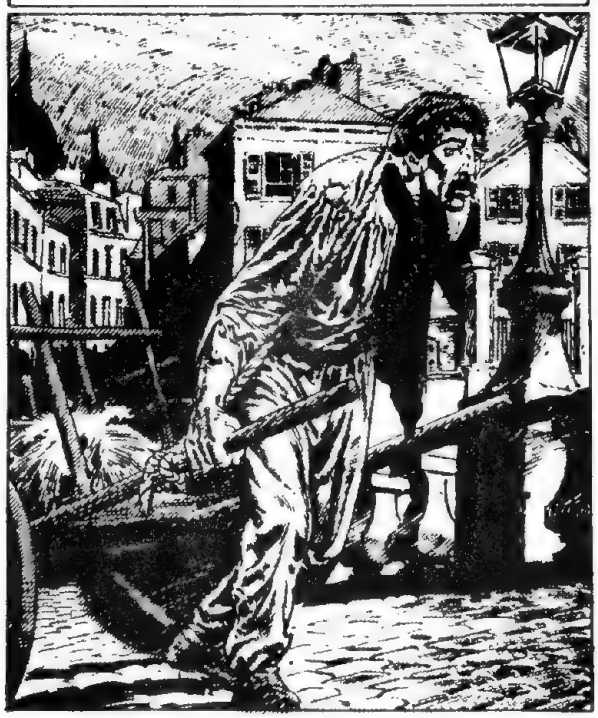
THE VAULT OF HORROR!®

HEH, HEH! IT'S SO *NICE* TO SEE YOUR *PUTRID PUSSES* AGAIN, *CREEPS*, PEERING INTO *THE VAULT*. WELL, YOUR *HAPPY HOST IN HOWLS, THE VAULT-KEEPER* (THAT'S *ME*, IN THE *LIVID FLESH*) IS READY TO RELATE ANOTHER *REVOLTING TALE* FROM MY *APPETIZING ASSORTMENT*. SO, *COME IN*... CURL UP ON THAT *DISSECTION TABLE THERE*, AND I'LL *BEGIN* THE *SCREAM-STORY* I CALL...

The HAND OF FATE!

© 1953 by Fables Pub. Company

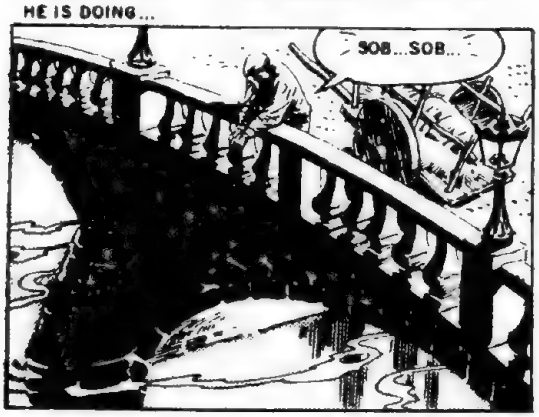
OUR STORY BEGINS IN PARIS ON A SWELTERING SUMMER NIGHT IN 1867. A CART RATTLES THROUGH DESERTED COBBLE-STONED STREETS... PAST DARKENED STORES AND SHUTTERED HOUSES... DOWN WINDING ALLEYS ALIVE WITH SCAMPERING GREY SHADOWS... AND FINALLY UP ONTO ONE OF THE COUNTLESS BRIDGES THAT SPAN THE RIVER *SEINE*. THE SHABBILY DRESSED FIGURE, PULLING THE NOISY CART, GASPS AND STRAINS AS HE LABORS UP THE INCLINE OF THE BRIDGE TOWARD ITS CENTER. HIS TORN AND SHREDDED SHIRT IS WET WITH PERSPIRATION, AND HIS GRIMY FACE IS STREAKED BY THE TEARS THAT FILL HIS EYES AND OVERFLOW THEIR LIDS...



R. CRANDALL

HIS NAME IS HENRI COURBET. HE STOPS NOW, RESTING, WIPING HIS WET EYES WITH THE BACK OF HIS HUGE HAND. HE TURNS AND GLANCES BEHIND HIM... AT THE CART... AT THE BODY LYING UPON IT, WRAPPED IN BURLAP, LYING STILL AND SILENT AND NEVERMORE TO MOVE OR LAUGH OR TALK OR CRY, AS NOW HENRY IS CRYING...

FOR A WHILE, HENRI STARES DOWN AT THE MUDDY FOG-BLANKETED RIVER, SHAKING HIS HEAD, HATING HIMSELF FOR THIS...THIS HORRIBLE THING THAT HE IS DOING...



BUT SOMETIMES A MAN IS FORCED TO DO THINGS THAT ARE HATEFUL AND REVOLTING TO HIM. SOMETIMES, HE CANNOT HELP HIMSELF. HENRI STARES DOWN AT THE SLOW MURKY RIVER AND NODS...

THE RIVER BELOW THE BRIDGE FLOWS ON... LIKE TIME .. CEASELESSLY... UNENDING... NEVER COMING BACK...GOING DOWNSTREAM INTO THE PAST... LOST FOREVER. HENRI GAZES DOWNSTREAM INTO THE FOG... INTO THE PAST. AND HE SEES HIMSELF WAKING THAT MORNING TO THE CHILDREN'S HYSTERICAL CRIES...

HENRI SEES IT ALL SO CLEARLY...HIS HUNGRY CHILDREN, PALE AND WAN AND RAGGED...SOBBING...

AND HE REMEMBERS HOW HE HAD LEAPED FROM HIS STRAW COT AND RUSHED TO HIS WIFE'S SIDE... TO SUZETTE ...BEAUTIFUL, SILENT SUZETTE...

HE REMEMBERS SENDING THE BOY, PIERRE...

HE REMEMBERS DOCTOR LE DUCART COMING TO THE SQUALID CELLAR APARTMENT AND PUTTING DOWN HIS LITTLE BLACK BAG AND TAKING SUZETTE'S LIMP WHITE HAND IN HIS AND SHAKING HIS HEAD...

HENRI REMEMBERS DOCTOR LE DUCART LOOKING AT HIM...
COULDN'T YOU AFFORD TO BUY FOOD, COURBET?
WE WE HAVE NO MONEY! I..I HAVE NOT HAD WORK FOR SOME TIME...
SUZETTE...SHE... SHE GAVE HER SHARE TO THE CHILDREN!
HMMM! A PITY! WELL BETTER TAKE CARE OF THE FUNERAL RIGHT AWAY, COURBET! REMEMBER THE NEW ORDINANCE!
NEW ORDINANCE? WHICH ONE IS THAT? THERE ARE SO MANY THESE DAYS!
THE COMMISSIONER OF HEALTH'S LATEST DECREE. ALL BODIES MUST BE BURIED WITHIN TWENTY-FOUR HOURS AFTER DEATH. YOU HAVE UNTIL TOMORROW MORNING. GOOD-DAY!
AND HENRI REMEMBERS GOING TO THE UNDERTAKER PARLOR AND INQUIRING...
WELL, LET US SEE. THERE IS THE PLOT... AND THE COFFIN... AND CARTAGE...
THE CHEAPEST I CAN MAKE IT IS FIFTY-FIVE FRANCS, M'SIEU COURBET!
FIFTY-FIVE... GULP...
ANYTHING WRONG, COURBET?
I..I DO NOT HAVE FIFTY-FIVE FRANCS NOW, M'SIEU GREVIARD. IF I COULD OWE IT TO YOU.
M'SIEU GREVIARD, THE UNDERTAKER, SHOOK HIS HEAD..
NO, NO! M'SIEU COURBET! I DO NOT DO BUSINESS THAT WAY. NO MONEY! NO FUNERAL! WHAT IF YOU NEVER PAID ME? WHAT COULD I DO? GO DIG UP THE BODY!?
I WOULD PAY YOU! I SWEAR IT!
SORRY, M'SIEU! FIFTY-FIVE FRANCS IS THE PRICE! AND REMEMBER... THE COMMISSIONER OF HEALTH'S DECREE. TWENTY-FOUR HOURS...
YES! YES! I WILL REMEMBER!

THE RIVER BELOW SWEEPS SLOWLY BY... AS THE PAST DAY'S EVENTS SWEEP SLOWLY BY. HENRI STARES INTO THE MURKY DEPTHS AND SEES HIS HOPELESS VAIN ATTEMPTS TO RAISE THE MONEY...

BUT YOU ARE MY *LIFE-LONG FRIEND*, LOUIS! MY *WIFE* IS *DEAD*. I MUST *BURY* HER...

I AM *SORRY*, HENRI. TIMES ARE *BAD*. JOBS ARE *SCARCE*. I HAVEN'T ENOUGH TO *FEED* MY *OWN* FAMILY... NO LESS *BURY* ONE OF *YOURS*...

BOULETS

...FINALLY GOING BACK TO THE HOVEL THAT SERVED AS THEIR HOME, AND SEEING THE CHILDREN'S HUNGRY FACES AND HIS WIFE'S SILENT STILL BODY...

WE ...WE HAVE *EATEN NOTHING ALL DAY*, PAPA!

WE ..WE'RE... SOB...*HUNGRY*, PAPA!

AND I...I HAVEN'T THE *MONEY* TO *BURY* YOUR POOR DEAD *MAMA*, NO LESS...CHOKE...NO LESS *FEED YOU*...

...THE SUDDEN HEAVY KNOCKING ON THE FRONT DOOR...

WHO... *WHO'S THERE?*

OPEN UP... IN THE NAME OF THE *COMMISSIONER OF HEALTH*...

...THE OFFICER, LOOMING IN THE DOORWAY...HIS EVIL EYES FLASHING.. HIS GRIM MOUTH SNEERING...

YOU ARE *HENRI COURBET*...

YES! THAT IS ME...

THE COMMISSIONER OF HEALTH HAS RECEIVED WORD FROM YOUR DOCTOR THAT YOUR WIFE PASSED AWAY THIS MORNING...

YES... THAT... THAT IS TRUE...

IT IS *MY DUTY* TO *INFORM YOU* THAT IN ACCORDANCE WITH ORDINANCE 4956, IF SHE IS *NOT PROPERLY BURIED* BY A *LICENSED UNDERTAKER* BY *TOMORROW MORNING*, HER *BODY* WILL BE *REMOVED* FROM THE PREMISES AND TURNED OVER TO THE *PARIS CONSERVATORY OF MEDICINE*...

THE... THE *CONSERVATORY OF MEDICINE!*

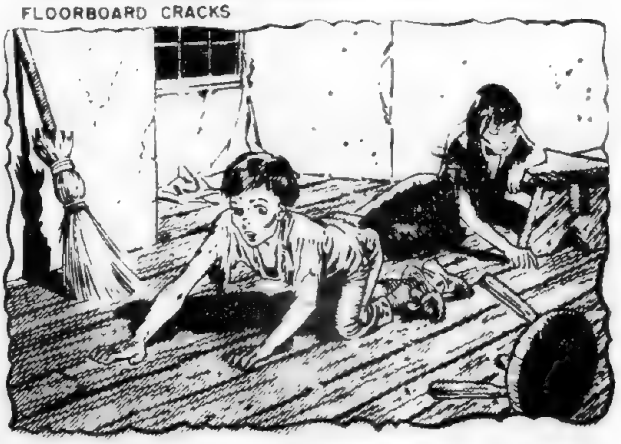
...FOR THE *EDIFICATION* AND *EXPERIMENTATION* OF *MEDICAL STUDENTS* ENROLLED THERE. BY ORDER OF *THE COMMISSIONER OF HEALTH*, CITY OF PARIS, JULY 13, 1867...

NO! *NO!* *OH, LORD...*

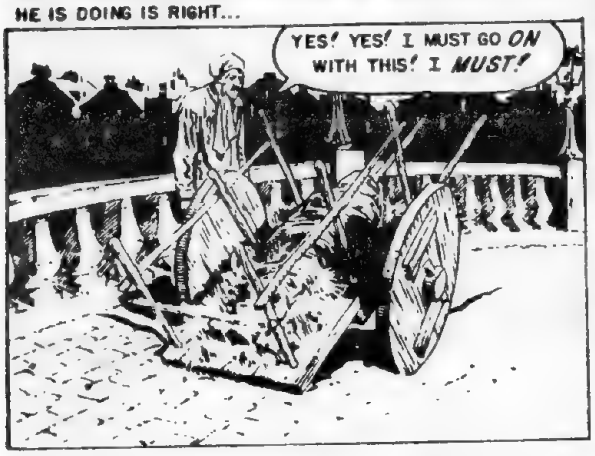
THE OFFICER LEERED AT HENRI...
DO YOU KNOW WHAT THAT MEANS, M'SIEU COURBET? IT MEANS THAT IF YOU CAN'T AFFORD TO BURY YOUR WIFE, HER BODY IS TURNED OVER TO MEDICAL STUDENTS FOR DISSECTION!
IT ISN'T FAIR! OH, GOD! IT ISN'T FAIR. THERE ISN'T ENOUGH TIME!
HE SNEERED...
DO YOU KNOW WHAT MEDICAL STUDENTS DO TO BODIES, M'SIEU COURBET? THEY TAKE SHARP LITTLE SCALPELS... AND THEY CUT THEM OPEN AND TAKE OUT THE INSIDES AND CUT THEM OPEN...
PIECE BY PIECE... INCH BY INCH... THEY PROBE AND SLICE AND CUT AND STUDY AND CUT SOME MORE...
...AND DO YOU KNOW WHY THE COMMISSIONER OF HEALTH ISSUED THIS DECREE, M'SIEU COURBET. NOT IN THE INTERESTS OF THE CITY'S HEALTH! HE GETS SEVENTY-FIVE FRANCS FOR EACH BODY... FROM THE CONSERVATORY... WHICH HE POCKETS!
STOP IT! STOP IT! I HAVE PITY!
THE OFFICER LOOKED AROUND. HE LOOKED AT SUZETTE'S STILL WHITE FORM...
SHE IS YOUNG AND PRETTY. THE MEDICAL STUDENTS WILL ESPECIALLY WELCOME HER BODY. SO I SUGGEST YOU RAISE THE MONEY, M'SIEU... QUICKLY. BURY HER!
I...CHOKE...I CANNOT! I HAVE TRIED! I CANNOT EVEN BUY FOOD FOR THE CHILDREN!
THE OFFICER LOOKED AT THE POVERTY AND SQUALOR.. AT THE PALE THIN STARVING CHILDREN WHO STARED AT HIM WITH WIDE FRIGHTENED EYES...
THEN DON'T BE A FOOL, COURBET. TAKE HER TO THE CONSERVATORY YOURSELF... TONIGHT! LINE YOUR OWN POCKETS WITH THE SEVENTY-FIVE FRANCS! AT LEAST YOU WILL BE ABLE TO FEED YOUR CHILDREN...
KNOWING WHAT THEY WILL DO TO SUZETTE... SOB. HOW CAN I?
THE OFFICER TURNED TO GO. HE SHRUGGED...
SHE IS DEAD, M'SIEU. SHE WILL NEVER KNOW! GOOD-EVENING! TILL TOMORROW... THEN...
TILL TOMORROW...
5

HENRI STARES DOWN AT THE RIVER. HE THINKS OF THE MEDICAL STUDENTS...GATHERED AROUND THE BODY. THEIR SHINING SCALPELS IN THEIR UPRAISED HANDS... THEIR GRINNING FACES...

AND THEN HE THINKS OF THE CHILDREN ..MARIE AND PIERRE..THEIR BLOATED STOMACHS CRYING FOR FOOD... THEIR BONY FINGERS SEARCHING FOR CRUMBS IN THE FLOORBOARD CRACKS



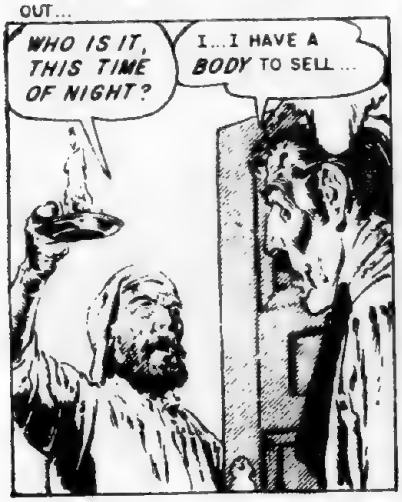
AND THEN HE LOOKS AT THE BODY WRAPPED IN BURLAP LYING ON THE OLD CART, AND HE KNOWS THAT WHAT HE IS DOING IS RIGHT...



THE CART RUMBLES DOWN AND OFF THE BRIDGE, THE STIFF BODY BOUNCING UPON IT...

...RUMBLES ON THROUGH COBBLE-STONED STREETS, DOWN WINDING ALLEYS, TOWARD *THE PARIS CONSERVATORY OF MEDICINE*..

FOOTSTEPS APPROACH IN ANSWER TO HENRI'S FRANTIC KNOCK. THE DOOR SWINGS OPEN. A FACE PEERS OUT...



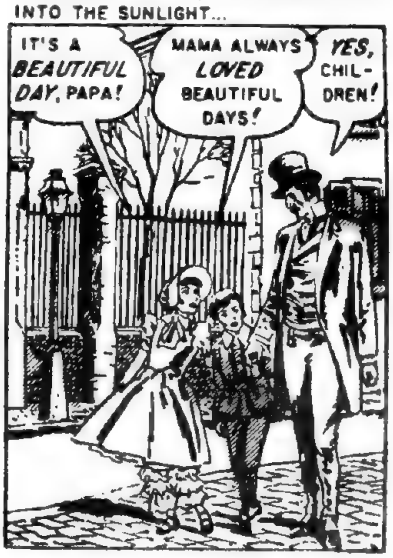
THE DOOR SWINGS WIDE. A SHAFT OF LIGHT KNIFES INTO THE FOGGY SUMMER NIGHT, FALLING ACROSS THE BURLAP-WRAPPED FORM...

THE OLD MAN HOBBLES OUT INTO THE NIGHT.. OUT TO THE CART.. LIFTS THE BURLAP COVER AND PEEPS AT THE STILL WHITE FACE...

EARLY THE NEXT MORNING, PIERRE AND MARIE ATE HEARTILY...THE FIRST GOOD FOOD THEY'D HAD IN MONTHS...

AND THEY DRESSED IN THEIR NEW CLOTHES...THE CLOTHES HENRI HAD BOUGHT WITH PART OF THE SEVENTY-FIVE FRANCS...

...AND, TOGETHER, THEY WALKED OUT INTO THE SUNLIGHT...



AT EXACTLY THAT MOMENT, IN *THE PARIS CONSERVATORY OF MEDICINE*, EAGER CURIOUS PROSPECTIVE DOCTORS CUT AND SLICED AND PROBED THE NEW BODY THAT HAD ARRIVED THAT NIGHT...

AND LATER, JUST OUTSIDE PARIS, HENRI AND THE CHILDREN STOOD BEFORE THE GAPING OPEN GRAVE, WATCHING THE COFFIN BEING LOWERED SLOWLY INTO IT...

WHILE AT THAT PRECISE MOMENT, THE DEAN OF *THE PARIS CONSERVATORY OF MEDICINE*, ON HIS DAILY TOUR OF THE ANATOMY CLASSES, STOPPED BEFORE THE NEWLY PURCHASED BODY THAT NOW LAY COMPLETELY DISSECTED...AND SHRIEKED...

HEH, HEH! YEP! THAT'S MY *YELP-YARN*, FIENDS! HENRI TOOK A *WALK* THAT NIGHT TO TRY AND DECIDE WHAT TO *DO*... AND THE *SOLUTION*, SHALL WE SAY, *DROPPED* INTO HIS LAP. OF COURSE, HE HAD TO *COAX* THE COMMISSIONER TO *DROP* (*DEAD*, THAT IS) BY... WELL... I'LL *SPARE* YOU THE *GORY DETAILS*. JUST USE YOUR LIL' OL' *IMAGINATIONS*. AND NOW IT'S TIME TO *CLOSE* THE DOOR OF THE *VAULT* TILL *NEXT* WE MEET...WHICH WILL BE IN *THE CRYPT-KEEPER'S MAG...TALES FROM THE CRYPT*. TILL THEN...AS THE *UNDERTAKERS SAY*... 'HAVE A *NICE MOURNING!*'

THE END..

THE GREAT TIME REVOLT

Nobody really ever found out just why the revolution had taken place, or where it had begun. All anyone could be sure of was that a great horde, a veritable armada of Thinking Machines had overrun the entire planet. Soon the planetary colonies suffered the loss of communication and import, and thus, were affected the worst of all. As time passed, and the weekly supply ships from Earth did not show up, the people paniced, as the essentials of life grew increasingly scarce. But it had just begun.

At Lunar City 68, life became unbearable. It has been said many times that the worst effects of the revolt took place there, just a small 250000 miles from Terra. The colonists, out of necessity, resorted to barbarism and often, even cannabalism, but even these served no function as the air and food supply dwindled. Family pets too were eaten, and as the situation grew unendurable, mice, rats, and a bit more types of luner vermin were greedily sought after. The richer inhabitants of the colony offered huge sums of money for every available bit of canned and nonperishable food. This was to no avail, though, as money was of no use and obviously could not be eaten. Extremist groups soon sprang up, and killed everyone in sight in a feeble attempt to conserve what little air remained. Soon, less appealing types of items were consumed, such as leather, and crayons.

In some last, futile efforts to save themselves, certain people attempted to make homemade travel vehicles back to Earth although none of them were successful. The most famous of them all was JL1674 a teacher, who managed to get within 25,000 miles of Earth before he perished in a neutrino blast from the hostile planet below.

Three months later, Lunar City Six was dead.

Other colonies perished almost immediatly, as they depended on the machines for gravity, air, and heat. Once deprived of these, all inhabitants quickly fell to the streets of Jupiter, Pluto, and Saturn, dead from instant suffocation and cold.

On Terra, the Thinking machines took over the planet. Men were set to work doing menial jobs that helped the machines only. Their food rations at, for the most part, times grew so small--- so terribly small, that they passed out a few times from sheer hunger. Still, the tyranical machines ruled with an iron hand. Several underground groups, all unsuccessful, were created, but to no avail. A Famous one was Leno Band One, which actually succeeded in destroying an outpost of the machines. It was shortly thereafter,, destroyed in an atomic holocaust from the automatic destruct units located in some- of the robot's bodies.

For the next thousand years the thinking machines were in absolute rule. Finally the day came when the machines were ready to conquer the galaxy. Huge spaceships were constructed and the machines

confident of their victory began to gloat. "Ha, nothing can stop us now" We are invincible unto ourselves. "Surely we are the masters. Masters...masters...masters We are the masters."

Then the android concluded his narration. He turned his inhuman visage towards the empty rows of classroom seats. He spoke in a soft tone: " Thus, students was the beginning of the end of the great machine-ruled age. After a short morbid silence the android instructor began to continue the long tale which it had been programmed to speak eons ago to human children not knowing the last vestige of life of Earth vanished thousands of years ago.

And outside the dark classroom, deathly silence reigned

ADS ANYONE?!?

In order to gain money for the huge publishing costs of this magazine, we are accepting advertsements for our next issue, number two. All advertisements will appear in the full glory of pho to offset, just like the advertisements in issue one.

IT SHOULD BE NOTED that there will be no reductions in size at the present. This means that your advertisement will be print ed exactly alike in size and detail as the copy you send in. Our large circulation allows the advertiser a graatrange of a comic collectors who are eager to purchase good offers.

The advertising rates for the next issue of Infinity are as follows:

A FULL PAGE ADVERTISEMENT — photo offset, please place on eight by eleven inch paper. Just ten dollars!!

A HALF PAGE ADVERTISEMENT — A real bargain for every one! Place 4 by five and a half page size. Please hold paper vertically.

A FOURTH PG ADVERTISEMENT — For just three dollars a quarter page ad will be placed in the magazine!!!!

READY SHEETS will be distributed for four dollars per each hundred. These ready sheets should be ready for mailing by us when we receive them from you. All fan-magazine editors this is andexcellent method to advertise, and you don't have to pay postage costs (except to mail the ready sheets to us)

ADVERTISERS PLEASE USE white paper for your advertisements and you may have written by hand lettering in your ads, as well as drawn in pictures. By the way, if possible, please use a typewritter for the ads.

WE ARE SELLING THE ORIGINAL LAYOUTS TO INFINITY ONE on a bid basis. Just send in your offers. Thankyou.

We are now taking orders for issue number two. It will cost just one dollar and fifty cents. Look for more details elsewhere in this issue. Hope to see you next issue....The Infinity Way!!!!!!

"Where will the money come from?"

In the far off land of Cimmeria was born the savage Conan. Conceived in the 1930's by the brilliant minds of Robert Howard and L. Sprague De Camp he has become a symbol of sword and sorcery to true collectors everywhere. Recently the Conan stories have been published in paperback form with Frank Frazetta using paints. As a tribute to these stories we at Infinity proudly present the Sword and Sorcery portfolio.

STRIKE !!

BERMA!

SEND ALL ORDERS TO: Gary Berman, 197-50F Peck Ave, NY,NY 11365! Please list alternates on all orders, when possible. All comics in good to mint. enclose 25¢ plus a six cent stamp or thirty cents in postage for all orders. Prices per one comic. No ordefs under 65¢. Have fun. P-poor

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OUR NEW COMPLETE LIST 25¢ !!!!

EDITORIAL

Heh-heh! So, you thought it couldn't be done! Well, we did it. In the middle of criticism, despair, and pressure, three young teenagers accomplished the wonderful miricle you see befor you. After almost a year of planning, work, and sweat, Infinity-One is ready. First off, I want to thank Gary and Richard. They both are equally responsible for helping me in publishing Infinity. Also, special thanks to Jack Kirby, who made the centerfold for this issue personally for me. For a sketch, it sure shows an amazing resemblance to any published work of any artist! Of interest to you might be the fact that it was made quite recently,, showing how great Jack has become as an artist. Of course, there must, of necessity, be given thanks to all the others who have a part of this fanzine. Thanks from the bottom of our hearts go to Jim Warren and Bill Gaines, who gave us two interviews destined, we are sure, to go down in comic history.

Hoo-hah! What do you think of our cover by that master of the barbarians, Berni Wrightson? The other illustrations he's drawn for us are just as great. We have a funmy feeling you will feel the same way! Likewise for the Reed Crandell EC story. It's one of our favorites.

Hee-haw! We'd like to announce here and now, that this fanzine is not dedicated to any certain comic company. Personally, we think just about all of them are great! So expect to view a wide variety of articles and art from the greatest artists and writers possible. In the future we hope to have provocative interviews. And, as usual, we will have artwork by the best of fandoms artists and writers, including Dave Cockrum, myself, and my associates. Also, we will often deal with other things, including film reviews and television shows, dealing with science-fiction and fantasy.

Yuk-yuk! Ever read such a damn long interview? Anyway, we know you must love the back cover this ish. As usual, Hal Foster is master of art. Who knows, maybe some day we can get some strips... So, turn over the pages of Infinity- its been a long,, long time coming, but it will stay with fandom for a long time--a long, long time to come.

Adam Malin

HAL **foster** ART FOCUS

Of all that has been said about any one artist, none can ever compare with the master artwork of Harold Foster. He continues, today, to be one of the finest illustrators in our time. His most famous work of art is Prince Valient, which is, nowadays, considered by many to be the best newspaper strip in existence. And now, a little back history, we admit just a little, on our back cover's illustrator.

Hal Foster spent his boyhood in the wildlands of Nova Scotia. As an early boy, he spent most of his time fishing, swimming, and trying to learn all he could about the sea. Soon, though, he grew unhappy with his pioneer-like life, and moved westward. He then began several-jobs for a small period of time, such as fur trapping and a guide into the remote regions of Manitoba and Ontario. During his twenties he began to take up the strong sports like lacrosse, boxing, and hockey. In the 1920''s Foster discovered an extremely valuable vein of gold, only to lose it to a previous claim. He was discouraged, but a fateful voyage over land was about to change the course of his entire life.

At that time he decided to take a thousand mile bicycle ride to Chicago. Once there, he took up courses and graduated from the National Academy Of Art. In 1928, Foster became a successful commercial artist. At this time he was an employee of the Campbell/Ewald Agency in Detroit. Mr. Joseph Neebe of the agency met Edgar Rice Burroughs in California and contracted him to produce a comic serialization of "Tarzan Of The Apes" for national distribution. He was commissioned to produce a ten week trail run series which are so famous nowadays. Suprisingly enough, no newspapers wanted the strip; the Metropolitan Newspapers Service bought it for distributing.

Eventually, Foster returned to advertising while Rex Maxon began doing Tarzan. When the strip Burne Hogarth did for so many years--preceding Russ Manning--fell apart in the hands of Maxon, Foster began the strip again, thus saving it. On February 13, 1937,, the world saw a new strip previously conceived by Harold Foster that has since become one of the most famous strips in the world. He almost had a hit with a strip called "Medeival Castle" but it was to small and did not allow a chance for the public to see his art.

Thus do we owe pay tribute to Hal Foster. He is one who fandom will long remember.

PEACE.

To
RICHARD ANDERS
From
HAL FOSTER